

No. 14

"The Book Report"

(Lucy, Schroeder, Charlie Brown & Linus with Sally & Snoopy)

Cue: C. BROWN: (to LINUS) You're a lot of fun to have around.

Blackout

March militaire

(SALLY & SNOOPY enter rabbit chasing.)

SALLY & SNOOPY

Cue to continue:

(LUCY enters reading.)

Cue to continue:

(SALLY & SNOOPY exit.)

Chas-ing rab-bits, chas-ing rab-bits. Chas-ing rab-bits, chas-ing rab-bits.

f Cow Bell

8va Va. pizz., Pno.

mp marcato

acoustic Bs. pizz., H-H

[6] Madrigal, a cappella ($\text{♩} = 132$)

LUCY

(Slams book shut.) Rab-bits! A book re-port on Pe-ter

SCHROEDER

Rab-bits!

C. BROWN

Rab-bits!

LINUS

Rab-bits? A

Wood Block

[Rehearsal piano knock W.B. rhythm on wood piano frame if no drums are present.]

Pno., Bells

Voice cue

[6] Madrigal, a cappella ($\text{♩} = 132$)

[LUCY]
Rab - bit, Pe - ter — Rab - bit, Pe - ter Rab - - - - bit, —

SCHROEDER
A book re - port on Pe - ter Rab - - - - bit,

C. BROWN
A

[LINUS]
book re - port on Pe - ter Rab - bit, Pe - ter — Rab - bit, Rab - - - -

[a tempo]

LU. Rab - - - - a - bit. Pe - ter

SC. Rab - - - - a - bit.

C.B. book re - port on Pe - ter Rab - - - - a - bit.

LI. - - - - bit, Rab - - - - a - bit.

[a tempo]

[13] Vivo ($\text{♩} = 176$)

LUCY

Rab - bit is this stu - pid book a - bout this stu - pid rab - bit who steals

Cl.

mp

Pno., H-H

pizz. Bs., B.D.

C^b B^b E^b A^b

LUCY: (in caesura, counts words one through [17] Slowly ($\text{♩} = 112$)
seventeen) Hmm. Eighty-three to go.

SCHROEDER

veg' - ta - bles from oth - er peo - ples' gar - dens. The name of the book a -

s:Harmonium

Cl., Vn.

pp

4S.D.

(Cym.)

sfz

15

C^b B^b E^b A^b

bout which This book re - port is a - bout is, "Pe - ter Rab - bit," which is a -

cresc.

18

bout this rab - bit. I found it ver - y... I

(He crosses a word out.)

s:Harm.

(Pno.)

Tutti (Pno., arco Bs.)

sfz

mp accel.

sfz

22

[SCHROEDER]

(He crosses
a word out.)

liked the part where... It was a... It re - mind - ed me of

mf *rit.* *sfz* *pp* *rall.* *p*

Pno. Pno., +Cl., Vn.

Chime

26

[a tempo] [31] Fast (♩ = 152)

"Ro - bin Hood!" And the part where Lit - tle John jumped from a rock to the

Cl., Vn. Vn.

mf *mp*

Pno., Bs., Timp. Pno., pizz. Bs., Drs.

30

Sher - iff of Not - ting - ham's back. And then Ro - bin and ev' - ry - one

Tutti *sfz* *mp*

33

swung from the trees in a sud - den sur - prise — at - tack. And they

sfz

36

[39]

cap-tured the Sher-iff and all of his goods, And they car-ried him back to their

Vn., Cl.
mp

camp in the woods, And the Sher-iff was guest at their din-ner and all. But he

Vn., Cl.
cresc. poco a poco

B^b E^b D⁺/F[#] D

wrig-gled a-way and he sound-ed the call And his men rushed in and the

Cl., Vn., Pno.
poco allarg.

45

B^b+

C- Bs., Drs.

ar - rows flew. Pe - ter Rab - bit did, sort of, that kind of thing, too. The

hesitatingly

rubato

[a tempo] LUCY

ff

pp s:Harm. solo

48

C/E⁹

LUCY: (in fermata, counts words
eighteen through twenty-three) Hmm...

[51]

Vivo
[LUCY]

oth - er peo - ple's name was Mac - Gre - - - gor.

8th Cl., Vn. Vn. Cl. (Cym.) sfz s:Harm. mf

LINUS: (monologue) In examining a work such as Peter Rabbit, ...

[54] Religiously (♩=80)

(LINUS) ...conflicting roles as farmer and humanitarian. (C. BROWN begins to sing, LINUS continues monologue.)
Secularly (♩=132)

C. BROWN

If I

Vibes mf

[67] (LINUS: continuing) Peter Rabbit is established from the start...

[C. BROWN]

start writ - ing now when I'm not real - ly rest - ed, It could

Vibes

8th Vn. trem. at point of bow (thru bar 84, "scared effect.")

up - set my think - ing which is no good at all. I'll get a

s:Harm. w/Vn.

69 Pro., Vibes

fresh start to - mor - row, and it's not due till Wednes-day. So I'll

71 sim.

have all of Tues-day un - less some - thing should hap - pen. Why does

73

[75]

[C. BROWN]

musical score for the first system of "The Book Report". It features a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The lyrics are: "this al - ways hap - pen? I should be out - side play - ing get - ting".

musical score for the first system of "The Book Report". It features a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The lyrics are: "this al - ways hap - pen? I should be out - side play - ing get - ting".

musical score for the second system of "The Book Report". It features a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The lyrics are: "fresh air and sun - shine. I work best un - der pres - sure, and there'll".

musical score for the second system of "The Book Report". It features a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The lyrics are: "fresh air and sun - shine. I work best un - der pres - sure, and there'll".

musical score for the third system of "The Book Report". It features a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The lyrics are: "be lots of pres - sure, if I wait till to - mor - row. I should".

musical score for the third system of "The Book Report". It features a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The lyrics are: "be lots of pres - sure, if I wait till to - mor - row. I should".

musical score for the fourth system of "The Book Report". It features a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The lyrics are: "start writ - ing now. But if I start writ - ing now when I'm".

musical score for the fourth system of "The Book Report". It features a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The lyrics are: "start writ - ing now. But if I start writ - ing now when I'm".

not real - ly rest - ed, It could up - set my think - ing which is

poco rall.

83

[86] *[a tempo]* **Vivo**
LUCY

no good at all. The name of the Rab - bit was Pe - - - ter. Twen-ty-

(Vn. ord.) *ff* *Pno., Drs.* *Vn.* *Cl.* *sfz*

arco Bs, 8va

85

four, Twen-ty-five, Twen-ty-six, Twen-ty-seven, Twen-ty-eight, Twen-ty-nine, Thir-ty. Ha!

88

[90] **Tempo** (♩=166)
SCHROEDER

Down came the staff on his head, smash! And Ro-bin fell like a sack full of

Tutti *mf* *(big Cym. crash.)* *sfz* *mf*

[SCHROEDER]

lead, crash! The Sher-iff laughed and he left him for dead, Ah! But he was

(big Cym. crash.)

sfz *mf* *dolce*

93

LUCY

wrong! Thir-ty - five, Thir-ty - six, Thir-ty - sev-en, Thir-ty - eight, Thir-ty - nine, For-ty!

96

[98]

SCHROEDER

Just then an ar - row flew in, whing! It was a sign for the fight to be-

mf (+Bell Tree)

pizz. Bs., Pno., Drs.

gin, zing! And then it looked like the Sher - iff could win, Ah! But not for

(+Bell Tree) *sfz*

101

long. A - way they ran, Just like

Cl., Vn., Pno., H-H *mp* *sfz* *mp* *sfz*

104

Bs., Timp.

[108]

rab - bits. Who run a lot, As you can tell From the sto - ry Of Pe - ter

pizz. Vn.^{8va} *p*

Cl., Pno. *p*

(Bs., Drs. *tacet*)

Rab - bit, Which this re - port Is a - bout.

Vn., Pno. *pp* *sfz*

Cl. *pp*

112

+H-H

Bs., Timp.

(SALLY & SNOOPY cross with a butterfly net continuing their rabbit chase.)

SALLY & SNOOPY

Rab - bits, rab - bits, rab - bits, rab - bits, rab - bits, chas - ing rab - bits.

Pno., 8^{va} Vn. *p* *molto cresc.* *tr*

+Cl.

116

Timp., arco Bs., Pno.

CBR - Piano Conductor

[118] Grandioso (♩=128)

LUCY

There were

C. BROWN

How do they ex - pect us to write a book re - port

Tutti

ff

(+Cym. rolls)

veg' - ta - bles in the gar - - - - den.

Of an - y. qual - i - ty in just two

Such as car - rots, and spin - ach, and on - ions, And

days?

tr

[126]

let - tuce, and tur - nips, and pars - ley, And ok - ra, and

How can they con - spire to make life so

cab - bage, and string beans, And par - snips, to - ma - toes, po -

mis' - - - ra - ble, And so ef -

ta - toes, as - par - a - gus, caul - i - flow - er, rhu - barb and chives.

fec - tive - ly in so man - y ways?

LINUS: Not to mention the extreme pressure exerted on him by his deeply rooted rivalry with Flopsy, Mopsy and Cottontail.

LUCY

Pe-ter

SCHROEDER The

C. BROWN

If I

Vn., Cl.

Poco rall.

a tempo

sfp molto cresc.

Bs., Pno., Timp.

133

[137] Vivo ($\text{♩} = 164$)

LU. Rab - bit is this stu - pid book a - bout a stu - pid rab - bit who steals

SALLY & SNOOPY (Appearing from behind the Wall, they join the singing.)

Rab - bit chas - ing, rab - bit chas - ing,

name of the book a - bout which This

SC. C.B. start writ - ing now when I'm not real - ly rest - ed, It could

LINUS

What drove an oth - er - wise mor - al rab - bit

[137] Vivo ($\text{♩} = 164$) (Vn. colla SCHROEDER 8^{va})

Cl.

ff

Bs., Pno., Drs.

LU. veg' - ta - bles from oth - er peo - ples' gar - - - dens.

SA. SN. rab - bit chas - ing. Rab - - - bit
book re port is a - bout is, "Pe - ter

SC. C.B. up - set my think - ing which is no good at all.

LI. to per - form acts of thiev - er - y?

Cl., S.D.
Cym.)

139

LU. Vn. Gar - dens, gar - dens. Sev-en-ty - five, Sev-en-ty - six, Sev-en-ty -

SA. SN. Chas - ing! Chas - ing! Rab - bits, rab - bits,
Rab - bit," "Pe - ter Rab - bit." All for one, ev' - ry

SC. C.B. Not good at all. Oh,

LI. Thiev - er - y! Thiev - er - y! So - ci - o - log - i - cal

Cl., S.D.
Cl., Vn. +8^{va}
(Cym.)
sub. *mp* *cresc. poco a poco*

141

LU.
 sev - en, Sev-ev - ty - eight, Sev-en - ty - nine, Eigh - ty, Eigh - ty - one, Eigh - ty - two.

SA.
 SN.
 chas - ing rab - bits. Find a rab - bit, Do or die!

SC.
 man does his part. Oh.

C.B.
 first thing af - ter din-ner I'll start.

LI.
 im - pli - ca - tions, Fam' - ly pres - sure, sim - ple plot.

144

[147] Ad libitum [cadenza]

LUCY

And they were ver - y, ver - y, ver - y, ver - y, ver - y, ver - y hap - py to be

optional:
 Synth.

sfz

LU. home. Nine-ty-four, Nine-ty-five. The ver-y, ver-y, ver-y

SCHROEDER

The end.

Synth.

Pno.

150

Sva

END
[157] A tempo (♩=164)

LU. end. Pe-ter Rab-bit, Pe-ter Rab-bit,
SALLY & SNOOPY
Rab-bit!
Pe-ter Rab-bit was a

SC. C.B. C. BROWN defeated A book re-port on "Pe-ter Rab-bit." Just start

LINUS A-men. (b)

ahard

[157] A tempo (♩=164)

Vn. tr.

Cl. *p* *cresc.*

153

voiced Pno., Bs., Drs.

LU. Pe - ter Rab - bit, Pe - ter Rab - bit, Pe - ter - Rab - bit, Pe - ter Rab - bit,

SA. Rab - - - bit!

SN. Rab - - - bit!

SC. lot like - Ro - bin Hood, Pe - ter Rab - bit was a

C.B. writ - ing, You can do it, Noth - ing

LI. im - pli - ca - tions Joined with fa - mil - i - al

(+H sixteenhs)

158

160

Slower

LU. rab - bit, rab - bit, rab - bit, rab - bit. Pe - ter

SA. SN. rab - bit, rab - bit, rab - bit, rab - bit. Pe - ter

SC. C.B. rab - bit, rab - bit, rab - bit, rab - bit. Pe - ter

I have-n't ev - en start-ed yet! SCHROEDER Pe - ter

LI. rab - bit, rab - bit, rab - bit, rab - bit. Slower Pe - ter

162

sfz

fp cresc. (+S.D. roll)

A tempo [move it!]

LU. Rab - - - bit!

SA. SN. Rab - - - bit!

C.B. SC. Rab - - - bit!

LI. Rab - - - bit!

A tempo [move it!]

165

tr

sfz

ffz

+Timp.

End of Act One

102
act two
No. 15

The Red Baron – Melodrama

(Orchestra & Snoopy with [offstage] Sally)

Cue: (Wartime sound effects—explosions, airplane engines, sirens, gunfire, etc.
The sound volume diminishes and fades out under the opening measures of music.)

Military four (♩ = 120)

[2] (SNOOPY is discovered on top of his doghouse.)

[Reh. piano play cue if no drums are present.]

1 S.D. solo *p*

2 +s: Trumpets *p secco*

SNOOPY: Here's the World War I flying ace high over France in his Sopwith Camel, ...

3 +Cl., Va. *mp*

4

...searching for the infamous Red Baron!

[10] Gently heroic

Cl., 8♭ Va.

5 *mf* s:Tpts.

6

7

8 +acoustic Bs., Drs.

I must bring him down!

9

10

11

12

(SNOOPY:) Suddenly ...

... anti-aircraft fire, archie we used to call it, began to burst beneath my plane.

The Red Baron has spotted me.

Nyahh, Nyahh, Nyahh!

You can't hit me!
[in fermata:] (Actually tough flying aces never say Nyahh, Nyahh) I just ... [music in.]

Drat this fog! It's bad enough ...

Floor T-T roll, Bs. trem. sul pont.

(SNOOPY:) ... to have to fight the Red Baron without having to fly in weather like this.

30 (h) (h) (h)

All right, Red Baron! Where are you! You can't hide forever!

33 (h) (h) (h)

Cl., Va. Pno., Ride Cym.

Bs., B.D., Pno.

[37] Soaring & relaxed

SALLY (offstage - unidentified female voice)

37 (h) (h) (h)

Bs., (mallet roll on susp. Cym. sust.)

SNOOPY: Ah, the sun has broken through ... I can see the woods of Montsec below ...

40 (h) (h) (h)

(SNOOPY:) He's tricked me again!

I've got to run!

Come on, Sopwith Camel,

57

mp

Pno. trem.,
Bs. sust.

SFX: Airplane engine roar.

... let's go! Go Camel, go!

60

[63] The Great Plane Ride

SALLY (offstage - ad lib. chromatic "siren")

63

Aah.

SNOOPY

La la la la la la la.

Fl., Va.

f

Pno. or Synth. +8va

Pno., Bs., Drs.

(Cym.)

La la la la la...

8va

(Cym.)

66

SNOOPY: I can't shake him! He's riddling my plane with bullets!

SALLY (offstage)

Aah.

(8^{va})

69

(8^{va})

SFX: Machinegun rapid fire.

[74] SNOOPY: Curse you, Red Baron!

Cl.

(Cym.)

fff

sfz Va., Pno.

[Rch. piano play cue if no SFX is present.]

Bs., B.D.

(S.D. roll)

72

(SNOOPY:) Curse you and your kind!

sfz

75

(SNOOPY:) Curse the evil that causes all this unhappiness!

sfz

77

Cl., Va., s:Tpts.

Bs. sust., (+Crsh Cym. roll)

rit.

(Ride Cym. roll)

(Small T-T roll)

SFX: *Airplane engine sputtering out noises.*

[85]

SNOOPY: Here's the World War I flying ace ...

(Floor T-T roll)

Cl., Va. Pno.

mp

S.D., Bs. pizz.

[89]

... back at the aerodrome in France, he is exhausted and yet he does not sleep, for one thought continues to burn in his mind ...

The musical score for the piano accompaniment of "The Rose Tree" is presented in two systems. The first system, numbered 87, features a treble clef with a whole note chord of G4, A4, and B4, and a bass clef with a half note melody starting on G3. The second system, numbered 88, continues the melody in both staves. The treble staff has a whole note chord of G4, A4, and B4, and the bass staff has a half note melody starting on G3. The tempo is marked "Allegretto" and the time signature is 12/8. The score is for piano (p) and includes a section for "Tutti + s: Tpts." (Tutti + s: Tpts.).

90

cresc.

... Someday, someday
(in *fermata*) I'll get you, Red Baron!

[*Blackout*]

(in fermata) I'll get you, Red Baron!

The musical score is for a scene from 'The Red Baron'. It features a piano accompaniment and a clarinet solo. The piano part begins with a series of chords in the right hand and a melodic line in the left hand. The clarinet enters with a solo line. The score includes dynamic markings such as *ff* and *sffz*, and a tempo marking of *Allegretto*. The piece concludes with a [Blackout] instruction.

93

ff

sffz

[Blackout]

in 2
#Foster

No. 16

"My New Philosophy"

(Sally with Schroeder)

Cue: SALLY: (discovering) "Why are you telling me?" I like it! (Music in.)

Moderately bright swing four (♩=204)

Cue to continue: SALLY: (repeating)
"Why are you telling me?"

(♩=♩♩)

vamp

Cue to stop: SALLY: That's a good philosophy: "Why are you telling me?"

[3]

vamp

SALLY (voice last time)

"Why are you

Pno.

mp

1

E.Bs., Drs. time (brushes on S.D.)

tell - ing me?"

My new phi - los - o - phy.

+Alto

Pno.

+Alto

4

The teach - er gave a "D" on last week's home - work.

Pno.

Alto

7

[11]

[SALLY]

She said, "Miss Sal - ly Brown, — Your grades are go - ing down." —

Pno. +Alto Pno. +Alto

Bs., Drs.

SCHROEDER

SALLY

I could have told her... My new phi - los - o - phy!

Your new phi - los - o - phy?

Pno.

15

[19]

(as the teacher)

(as herself)

(as the teacher, handing back Sally her homework)

(as herself)

Miss B? I'm she. Look see. A "D?"

Pno., H-H Va., Pno.

SALLY: (in fermata, as herself)
Well, why are you telling me?

[26]

SALLY

(as the teacher) A "D." And that's my new phi - los - o - phy! —

Tutti Pno. Alto

Bs., Drs. *f* *me*

23

SCHROEDER SALLY: Why are you telling me? **SALLY**

That's your new phi - los - o - phy? — My new phi -

28

Handwritten: P7, Rhy., A+, Eb9

Alto + Va.

Pno.

Dialogue - stop vamp on cue: SCHROEDER: That's your new philosophy, huh? SALLY: Yes. I mean—"No!"

los - o - phy! —

32

Handwritten: vamp

Tutti (+Cym.) sfz

Pno.

Pno., Foot H-H

Alto mf

Bs., Drs.

[36] **SALLY**

Just like a bus - y bee, — Each new phi - los - o - phy —

Va.

Pno.

+Alto

Bs., Drs. time

Can fly from tree to tree — and keep me mov - ing.

Va., Alto p

40

[44]

[SALLY]

When life's a diz-zy maze,— On al-ter-nat-ing days,— I choose a

Va. div. sust.

Pno.

+Alto

SCHROEDER

SALLY

SCHROEDER: Sally!

diff'-rent phrase:— My new phi-los-o-phy!

Your new phi-los-o-phy?

Tutti

ff

49

[53]

SCHROEDER

Some phi-los-o-phies are sim-ple: "Man does not live by bread a-lone."—

Va., Pno.

H-H rhythm

mf

Tutti (+C.B.) sfz

SALLY

Some phi-los-o-phies are clear: "Leave your mes-sage at the

Va., Pno., H-H rhy.

mf

57

[61] BOTH

sound of the tone."— Some phi - los - o - phies pick and choose—

Va., Pno.

Tutti (+Chime)

H-H rhy.

60

SCHROEDER

De - cid - ing what goes in it. Some take a life - time,

Va., Bs., Pno.

B.D., Bs. Pno.

63

Dialogue - stop vamp at cue:

vamp

SCHROEDER: I can't stand it! (He exits.)

Cue to continue: SALLY:

"I can't stand it!" I like it!

SALLY

Mine take a min - ute.

Alto, Va., Pno., Bs., Drs. *p*

Tutti *f*

S.D. roll

67

[72] Stride time SALLY

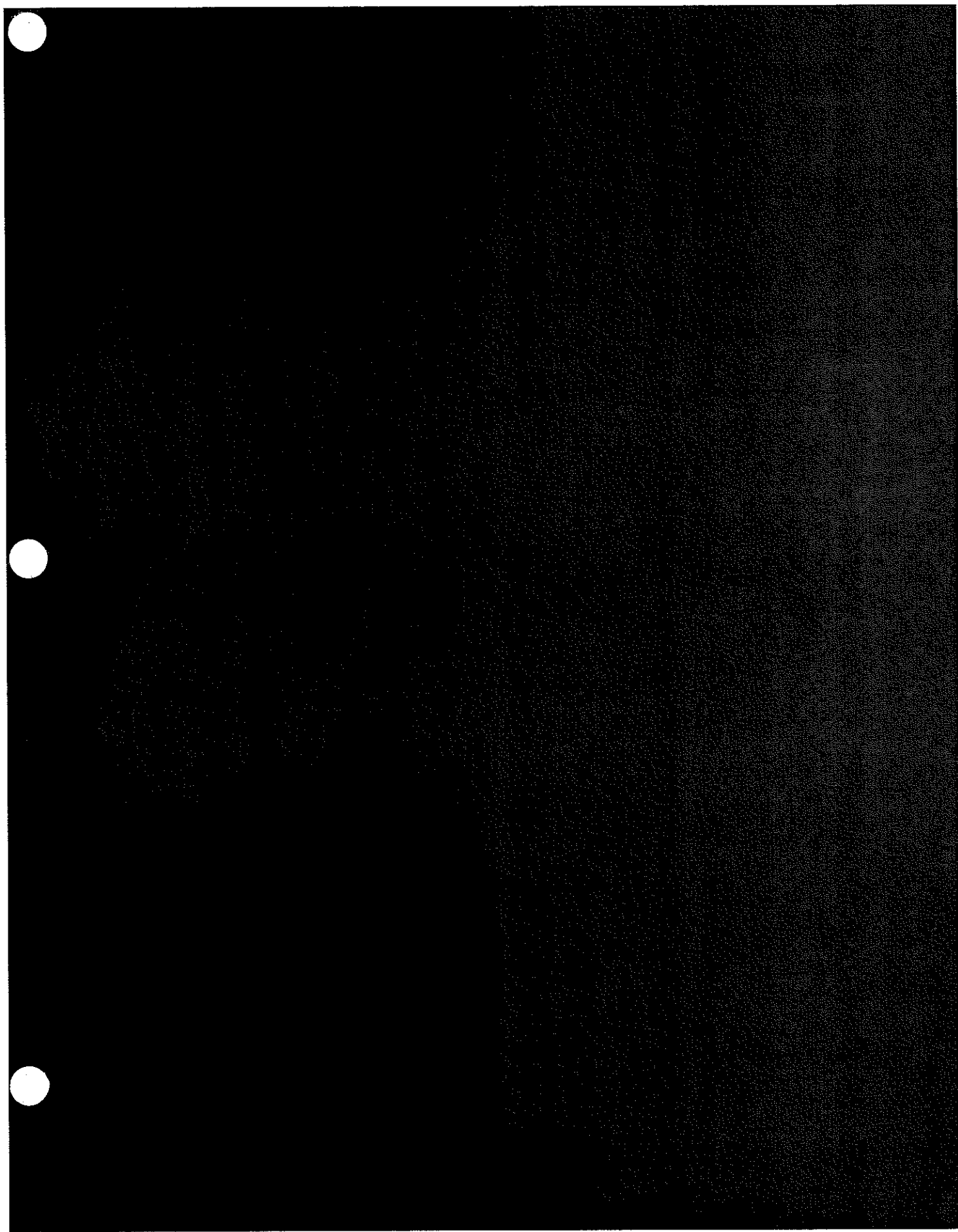
It's like a guar - an - tee.— My new phi - los - o - phy.—

Pno.

Vn. 15th div. *mp* +Alto *mp*

f *f*

Pno., Bs., Drs. time



SALLY: You know, someone has said that we should live each day as if it were the last day of our life.

Dialogue (LUCY passing by) — stop vamp on cue:
LUCY: ... Help me! This is the last day!! Aaugh!

90

Pno., H-H

sub. p Vn., Pno.

vamp

Pno., pizz. Vn., H-H

SALLY: Clearly, some philosophies aren't for all people.
(She thinks for a beat—light bulb. Music in.)

94

SALLY

And that's my new phi - los - o - phy!—

Tutti *f*

Tutti (choke Splash Cym.) *sfz*

Applause — segue

No. 16a

Before Baseball

(Orchestra)

Cue: (Applause — segue from No. 16 "My New Philosophy.")

Organ 1

Tempo di Ball Park

s: Ball Park Organ solo

f start slowly — accel. poco a poco

(The scene changes to a ballpark. C. BROWN enters. Music out for dialogue.)

4

[dialogue]

No. 17

"The Baseball Game"

(Charlie Brown & Company)

Cue: C. BROWN: ... at least a billion-to-one chance.

ALL OTHERS: Yeah!... C. BROWN: Come on,

Dictated

CHARLIE BROWN

Gim-me a "T!" Gim-me an "E!" Gim-me an "A!" Gim-me an "M!" What'-ve you got?

OTHERS

"T!" "E!" "A!" "M!"

Cl., Va., Pno.

Tutti

sfz

sfz

sfz

sfz

E.Bs., Drs.

a tempo

[OTHERS]

ALL

[8] Fast march (♩=168)

"Team!"

There is no team like the best team

Pno. gliss.

(S.D. roll)

sfz

Pno.

mp

+Va.

Bs.,
B.D.,
Cym.

Bs., Drs.

Which is our team right here! We will

show you we're the best team in the ver-y lit-tle league this

16

[24]

year. And in no time we'll be big time With the

+Cl., S.D. *mf* Pno. *mp* +Va. S.D. roll

Bs., Drs. (B.D., H-H)

22

big league base - ball stars. For all we have to do is win just

mf *mp* Cl., Va. div. sust.

28

one more game And the cham - pi - on - ship is ours.

(S.D.) Pno. gliss. +Cl. fake run *sfz*

34

C. BROWN: Dear Pen Pal...

(♩=168)

40

f mp

s:E.Pno., H-H

You'll nev - er guess — what

Va. *p*

(Bs. tacet)

L.H. Pno.

43

hap - pened to - day — at the base - ball game. It's

p bp

+Cl.

46

hard to be - lieve, — what hap - pened to - day — at the base - ball

Va. *p*

[50]

49

game. I was the man - ag - er, Schroed - er was catch - er And all —

+Cl.

(+15^{me} Bs.)

E.Pno., H-H *mp*

Bs., Pno., B.D.

— of the team— was the same as al-ways But some - how or oth - er dis - as -

acoustic Pno.

Vn.

Bs., Pno.

(Bs. tacet)

52

Tempo I°

- - ter struck— At the base - ball game.

8^{va} Vn., Alto, S.D.

Vn., Alto, Pno.

f

S.D.

+Bs., B.D.

55

Baseball Game Pantomime

C. BROWN: Huddle up! (They huddle.)

[59]

Tutti *f*

A+/C#

A/B

ALL

ALL: (ad lib.) "Hey, Batter, Batter!" (etc.)

"Break!"

65

Bs., Pno.

CH

CBR - Piano Conductor

(C. BROWN throws the pitch.)

ALL

SFX: crack of a bat

(ad lib. following trajectory of the ball.)

71

"Swing!"

"Ahh!"

(S.D.)

(choke Cym.)

Bs. solo

Vn., Pno.

(+B.D., H-H time)

b- YE Bb At

77

Vn., Pno.

Gr F# b-

LUCY: I got it!

LINUS: I Got it!

SCHROEDER: I got it!

SNOOPY: Woof woof woof!

83

Gr Gdim Ot b- C-

(They all run into the infield and slam into Charlie Brown.)

C. BROWN: (to the audience as the team leaves the field) See what I mean?

88

Slide Whistle

E.Pno., H-H

sfz f mp

Adim Eb+

(Bs. tacet)

Pno.

[93] C. BROWN

Three balls, two strikes, the bas-es were load - ed With two men

E. Pno., H-H

Vn. sul IV *p*

Pno.

out. Cl. I pitched my curve, — but some - how he hit — it a

Pno.

96

[101]

good strong clout. "Lu-cy!" I hol - lered, "It's com -

Cl. E. Pno. H-H *mp*

Bs. Bs., Pno., B.D.

99

ing right to — you!" She caught — it as eas - y as pie.

102

[C. BROWN]

Then dropped it. I don't think it's good for a team's mor-ale To

acoustic Pno.

8 va

Vn.

Bs., Pno.

(Bs. tacet)

104

[109]

see their man-ag-er cry. Snoop-y helped out by

Tutti

+Bs., B.D.

107

bit-ing a run-ner And catch-ing the ball in his teeth.

110

Li-nus caught flies from a third sto-ry win-dow By hold-ing his blan-ket be-

Vn., Cl., Pno.

Bs., Drs.

113

[117]

neath. Yes, we had for - ti - tude, No one could ar - gue with

mf

116

that. And one run would win us the

f

119

(+Cym.)

[C. BROWN]

game As I came up to bat.

SALLY, SNOOPY, SCHROEDER & LINUS

Go Char - lie Brown, Char - lie Brown, Char - lie Brown! There is

sotto voce

sub. p

sfz
(Cym.)

122

Bs., Pro., Drs.

[125] **Tempo I° Whisper chorus**

SA/SN/SC/LI.

LUCY: (to C. BROWN) All right, Charlie Brown, we are all behind you—sort of.

no team like the best team Which is our team right

pizz. Vn., Cl., Pno., H-H

p

(Bs. tacet)

(LUCY:) I mean this kid can't pitch He pitches like my grandmother, Charlie Brown. Now all you have to do is bear down,

here! We will show you we're the best team In the

131

... just bear down—and when you get to first, watch me for my signals. Got it, Flash?

[141]

ver - y lit - tle league this year. And in no time

ordinary tone

Tutti

mp

137

we'll be big time With the big league base - ball

142

Broadening

SALLY stars. **SNOOPY SCHROEDER** stars. **LINUS** stars.

For all we have to do is win just

Cl., Vn. *f* 8^{va} Vn., Cl., Pno *cresc.*

147

one more game... ours!!

one more game... Ours. Ours! Ours!!

closed "m" LUCY: ...and the championship is LUCY

add SALLY *whispered echo*

sfz [a tempo] s:Celeste

153

[159] Waltz (♩ = 60)

C. BROWN

Two men were on, with two outs And me with one

s:Celeste *8va*

P *quasi music box* +Vibes

[C. BROWN]

strike to go. Then I saw

OTHERS whispered

One strike! One strike!

(8^{va})

+Vn.

163

[C. BROWN]

her, this cute lit - tle Red - head - ed girl I

(8^{va})

Vn., Cl.

168

[175]

Growing in intensity

know. Firm - ly I vowed I would win it for

Vn., Cl. loco Vn., Vibes Vn. +Cl. Vibes

Pno. +Vibes +Bs. 8^{va}

173

(ALL except C.B., exit.)

[C. BROWN]

her, And I shoul-dered my bat and I swung... Dear

OTHERS [He swings - inhale] [misses - exhale]

Uh, Ooh.

Cym. roll

178

[183] Slower
[C. BROWN]

Pen Pal, I'm told where you live is Real - ly quite far.

s:Rhodes mp

Pno.

— Would you please send di - rec - tions on how I can get where you

188

[195]

ad libitum

[C. BROWN]

are? _____ Your friend, Char - lie

8^{va} loco

Vibes., Vn., Cl., Pno.

p

193

a tempo

Brown. _____

8^{va}

Pno.

+Bells, Vn., Cl.

pp

p

pizz. Bs., Pno.

199

Applause - segue

No. 17a

After Baseball
(Orchestra)

Cue: (Applause - segue from No. 17 "The Baseball Game.")

Moderate four

Sop. Sx.

mf

s:E.Pno., H-H

E.Bs., B.D.

1

Pno.

(SCHROEDER & LUCY enter.)

+div. Va.

rit.

3

[dialogue]

No. 17b Quick Changes – Crabbiness Survey

(Orchestra)

Cue: LUCY: (shouting to offstage) Who was Socrates anyway? (She sits) "Know thyself," humph! (music in.)

Cue to continue: LUCY: ...filled with the glow of self-awareness.

Swing eighths

(LUCY goes offstage—returns with a clipboard and pencil.

C. BROWN enters with SNOOPY. music out.)

Alto., Pno. *mf*

(+W.B.)

rit.

lunga

[dialogue]

f

Bs., Drs.

+Bs. pizz.

[Vn./Va. tacet]

1 2 3 4

(SALLY enters, as she crosses LUCY stops her. music out.)

Cue to continue: LUCY: ...how fast word of these surveys gets around.

(LINUS enters.)

Cl., Pno.

[dialogue]

f

Bs., Drs.

Drs.

[dialogue]

5 6 7 8

No. 17c Quick Change – A Loving Little Brother

(Orchestra)

Cue: LINUS: Every now and then I say the right thing. (music in.)

Moderately

(LUCY & LINUS exit together.)

Pno. solo *mp*

(+Susp. Cym. roll)

rit.

1 2 3 4

divisi Soprano, Alto & Tenor Recorder [instruments doubled by Reed, Vn./Va. and Bass players]

Pno.

rit.

(Drs. tacet)

5 6 7 8

No. 18

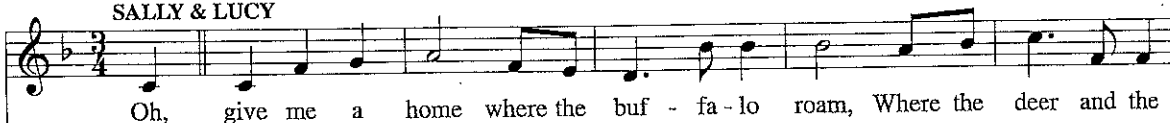
"Glee Club Rehearsal"

(Sally, Lucy, Charlie Brown, Linus, Schroeder & Snoopy)

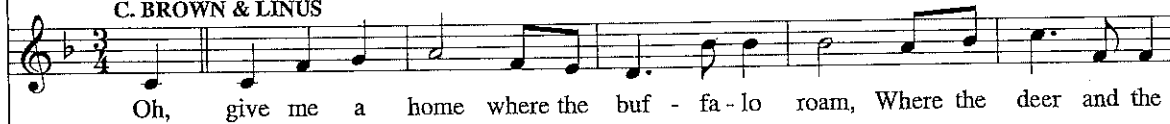
Cue: SCHROEDER: (blows "C" on a pitchpipe. The GROUP responds in "unison," but each with his own idea of the pitch, SCHROEDER cuts them off and says:) Remember *Adagio con brio*.

Moderately slow ($\text{♩} = 120$)

SALLY & LUCY



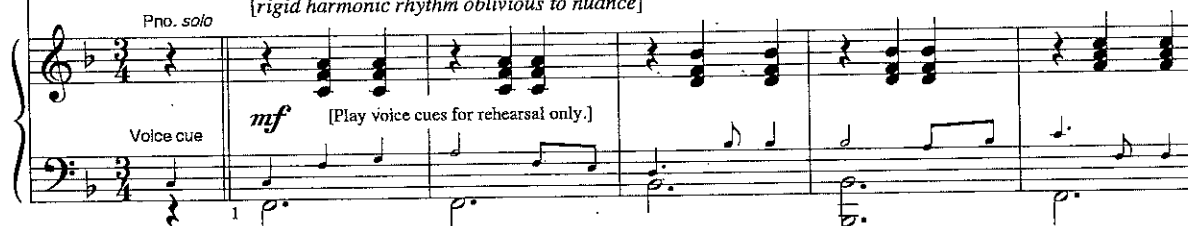
C. BROWN & LINUS



like a PTA Mother

[rigid harmonic rhythm oblivious to nuance]

Pno. solo

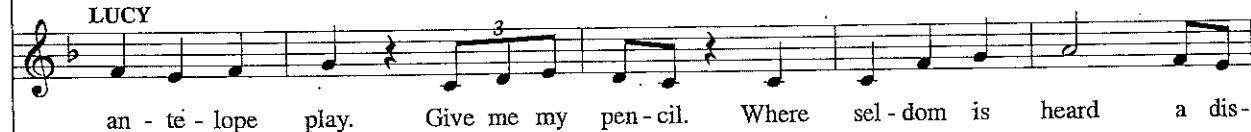


+ acoustic Bs. pizz. colla voce
[Reed tacet, Va. opt. tacet, Perc. tacet to bar 65.]

SALLY



LUCY



C. BROWN



LINUS



SA. cour - ag - ing word. And the skies are not cloud - y all

LU. cour - ag - ing word. And the skies are not cloud - y all

C.B. cour - ag - ing word. And the skies are not cloud - y all

LI. cour - ag - ing— Not on your life. ...skies are not cloud - y all

11

[17]

SA. day. If you don't tell me what you told Lu - cy I'm just going to scream!

LU. day. Give me that pen - cil you block - head!

C.B. day. Home,

LI. day. Home,

15

[17]

SA. ...home on the range, _____ Where the deer and the

LU. ...home on the range. Give me my pen-cil! Where the deer and the

C.B. home on the range. _____ Where the deer and the

LI. home on the range. No! Not un - til you

18

SA. an - te - lope play. _____ Where

LU. an - te - lope play. What - 're you try-ing to do, Sti-fle my free-dom of

C.B. an - te - lope play. _____ Where

LI. prom - ise not to tell her! ...play. _____ Where

22

SA. sel - dom is heard a dis - cour - ag - ing

LU. speech? Give me my pen - cil! 'cour - ag - ing

C.B. sel - dom is heard a dis - cour - ag - ing

LI. sel - dom is heard a dis - cour - ag - ing—

25

SA. word, And the skies are not cloud - y all—

LU. word, And the skies are not cloud - y all

C.B. word, And the skies are not cloud - y all

LI. No prom - ise, no pen - cil! ...skies are not cloud - y all

28

[33] (SALLY victoriously holds up the pencil.)

SA. What pen - cil? Oh, give me a land where the—

LU. day. Oh, give me a land where the

C.B. day. Oh, give me a land where the

(LINUS discovers his pencil is missing.)

LI. day. No! Give me a— Give me that pen - cil!

[33]

31

SCHROEDER: Sing! *sub. ff with vigor*

SA. Li - nus, it just is - n't fair! Flows lei - sure - ly down the

LU. bright dia - mond sand, Flows lei - sure - ly down the

C.B. bright dia - mond sand, Flows lei - sure - ly, lei - sure - ly down the

LI. ...bright dia - mond sand, Flows lei - sure - ly down the

35

SA. *mf*
stream. Where the grace-ful white swan goes—

LU. *mf*
stream. Where the grace-ful white swan goes—

C.B. *mf*
(Whispering to LINUS.)
stream. (Why did you take Sal-ly's pen-cil?) Where the grace-ful white swan goes—
(LINUS stomps offstage in desperation.)

LI.
stream. Arguh!

mf optional Va. pizz.

39

Bs. pizz. colla L.H. Pno.

SA. *mf*
glid-ing a— What did he call me? ...maid in a heav-en-ly

LU. *mf*
glid-ing a-long Like a— He said... He said you were...

C.B. *mf*
glid-ing a-long Like a maid in a heav-en-ly

43

[49]

SA. dream. An en-ig-ma! Boy, that makes me...

LU. An en-ig-ma! Home,

C.B. dream. An en-ig-ma? Home,

SNOOPY

An en - ig - ma?

[49]

47

(SALLY stomps offstage.)

SA. What a ter-ri-ble thing to call a... What's an en-ig-ma? Nev-er mind!

LU. home on the range, Where the—

C.B. home on the range, Where the

50

(to C. BROWN) 3

LU. (What's an en - ig - ma?) an - te - lope play.

C.B. (to SNOOPY) 3 deer and the— (What's an en - ig - ma?) play.

SN. (to NOBODY) 3 What's an en...?

53

(LUCY exits.)

LU. 3 3 Hey, he's still got my pen-cil!

C.B. — Where sel-dom is heard a dis - cour - ag - ing word. (C. BROWN exits.)

SCHROEDER And the

dimin. poco a poco

56

[SCHROEDER]

skies are not cloud - y all day.

(SNOOPY blows SCHROEDER a kiss.)

(Howl!)—

+Bells

f

+B.D.

Applause - segue

No. 18a

Quick Changes - Snoopy

(Orchestra)

Cue: (Applause - segue from No. 18 "Glee Club Rehearsal.")

Swing four

mf

Pno., B♭Alto

Vn., Pno. voiced *sust.*

E.Bs., Ride Cym., Foot H-H time

Cue to continue: SNOOPY: Probably right after the invention of cookies.

Quickly

[dialogue]

mf

Pno., Alto, Bs., B.D., H-H w/brushes

Cue to continue: SNOOPY: I'm stuck with tingly teeth.

Cue to continue: SNOOPY: ...just stare at 'em like this... (He stares at SALLY who twitches in exasperation. Music in and Segue.)

Groovy four

s: Gospel Org., Alto

[dialogue]

f

H-H w/brushes

[dialogue]

s: Org.

S

Bs., B.D.

CBR - Piano Conductor

Segue

No. 19

"Little Known Facts"

(Lucy with Charlie Brown & Linus)

Cue: (Segue from No. 18a Quick Changes – Snoopy.)

Medium bounce, very dry ($\text{♩} = 144$)

(LINUS enters followed by CHARLIE BROWN.)

Cl., Vn., Pno.

f

(Splash Cym.) (H-H)

1

acoustic Bs., Drs.

C. BROWN: Hi Linus. Where are you going? LINUS: Lucy's teaching me, Charlie Brown She says a sister is responsible for the education of her little brother so she's teaching me. Boy is she intelligent. LUCY: (entering) Come along, Linus.

Pno., Vn.

sub.p

(Cl., Bs., Drs. tacet)

repeat ad lib.

Pno.

(last time) *f*

+Bs., B.D.

LUCY

Do you see this

Tutti *f*

mf

10

[16] [LUCY]

tree? It is a fir tree. It's called a fir tree be -

Cl., Pno. (Vn. backbeat doublestops) *mp*

Bs., B.D., H-H time

cause it gives us fur, For coats. It al - so gives us wool in the

Pno. Cl., Vn., Pno. Pno. Voice *sfz*

21 Bs. +Bs., B.D.

LUCY

LINUS: I never knew that before. Lucy, that's very interesting.

win-ter-time. This is an

p Cl., Vn. loco, Bs. Drs., Pno. *f*

26

[32]

elm tree. It's ver - y lit - tle, But it will grow up in -

Cl., Pno. (Vn. backbeat doublestops) *mp*

Bs., B.D., H-H time

to a gi-ant tree, An oak. You can tell how old it is by count-ing its

37

8va
Pno.
Cl., Vn., Pno.
Pno.
Pno.
Voice
Bs.
+Bs., B.D.

sfz

leaves.

42

p

Cl., Vn., loco, Bs., Drs., Pno.

LUCY

LINUS: Gosh, Lucy, that's fascinating.
C. BROWN: Now wait a minute, Lucy. I don't mean to interfere but...

And way up

[48]

there, Those fluff-y lit-tle white things, Those are clouds,

Vn., Pno.
mp
8va Pno.
Bs. loco, Cym.

simile

Cl.

They make the wind blōw. And way down there, Those ti-ny lit-tle

53

[LUCY]

black things, Those are bugs. They make the grass grow.

58

Pno., Cl., H-H

Pno. solo

(Bs. tacet)

LINUS: Is that so?

LUCY: That's right. They run around ...

Cue to continue:

C. BROWN: Oh, good grief.

[66]

repeat ad lib.

63

f Cl., Vn., Bs., Drs., Pno.

(last time) *f*
+Bs., B.D.

LUCY

[72]

And this thing here. It's called a

8^{va} Vn., Cl., Pno.

mf

68

Bs., Drs., Pno.

hy-drant. They grow all o-ver, and no one seems to know Just

Cl., Vn. Pno. 8^{va} Cl., Vn., Pno.

74

how A lit - tle thing like that Gives so much wa - ter. D'ya see that

8th Vn. Cl., Vn. Pno. Voice Pno. *sfz* Bs. +Bs., B.D.

79

[84]

bird? It's called an ea - gle, But since it's lit - tle it

Cl., 8th Pno. 8th Pno., Vn. Pno. Cl., Vn. (Vn. backbeat doublestops) *mf* Bs., Drs., Pno.

has an - oth - er name, A spar - row, And on Christ - mas and Thanks - giv - ing We

8th Vn. Pno. Cl., Vn., Pno. Pno. Voice Pno. *sfz* Bs. +Bs., B.D.

89

eat them.

Cl., Vn., Pno. *p* *f* *p*

94

C. BROWN: Lucy, how can you say that! I'm sorry but I just can't stand idly by and listen to your wild...

LUCY

And way up

[100]

[LUCY]

there, the lit - tle stars and plan - ets, Make the rain,

Vn.

Pno.

mf

Pno., Cym.

8^{va} Cl.

etc. sim.

A^b *G* *F* *E^b*

Bs. (downbeats only)

That falls in show - ers. And when it's cold And win - ter is up -

Vn.

Pno., Cym. roll

pp

Bs.

A^b *E^b*

C. BROWN: Now, Lucy,
I know that's wrong.

on us, The snow comes up, Just like the flow - ers.

Cl., H-H, Pno.

mf

Pno. solo

(Bs. tacet)

110

(dialogue continues to cue:) LUCY: ...snow comes up!
C. BROWN: Oh, good grief! (Exit upstage of tree.)
repeat ad lib.

LINUS: Lucy, why is Charlie Brown banging...
Cue to continue: LUCY: Come along, Linus.

Vn.

Cl., Pno.

ff

[dialogue] *mf*

(last time) *f*

+Bs., B.D.

Bs., Drs., Pno.

117

[122] a tempo
LUCY

Clouds can make the wind blow. Bugs can make the grass grow. So, there you

Cl., Vn., Pno.

mf

122

Bs., Drs., Pno.

Cl. solo

go. These are lit - tle known facts that now

Cl., Vn.

Cl.

7

S.D.

Vn., Pno.

128

Bs., Drs., Pno.

[Blackout]

Vn.

tr

you know!

Cl., Pno.

f

cresc.

(choke Cym.)

133

Segue

No. 20

"Suppertime"

(Snoopy with Charlie Brown and
Gospel Chorus [offstage]: Sally, Lucy, Schroeder & Linus)

Cue: (Segue from No. 19 "Little Known Facts." Music in.
Lights up reveal SNOOPY on top of his doghouse.)
SNOOPY: My stomach clock just went off.

(C. BROWN enters with
Snoopy's supper dish.)
Dialogue—cue to continue:
C. BROWN: ...a whole
minute with your supper.

Slow, tedious vamp (♩=48)

Cue to end vamp: SNOOPY:
...but the bleached bones of...

Va., s: Rhodes *sust.*

mp (gliss.)

[dialogue]

+acoustic Bs. arco, con sord.

[4]

SNOOPY

Quasi recitative

Sup-per-time? Sup-per-time! Be-hold— The brim-ming bowl of meat and

8va Triangle *sfz* *tr* *sfz* *tr* *ff* *sub.mf*

Cl., Va. *tr*

Cl., Va., s: Concert Grand + Str. trem.
Timp., Bs. *senza sord.*

Tutti

meal— Which is brought forth to ease our hun-ger. Be-hold— The flow-ing fla-gon moist and

fff *sub.mf*

C. BROWN: Okay,
there's no need for a
big production. Just
get down off that
doghouse and eat.

sweet — Which has been sent to slake our thirst.

[dialogue]

10

[13]

Swing four, very cool (♩=152)

p [Rehearsal piano play High-Hat cue only if no drums are present.]

H-H solo

Bs. pizz.

(H-H etc. sim. through bar 32.)

Pno.

18

SNOOPY

(4)

Doo doo Doo doo doo doo. Doo doo doo Doo doo doo doo. It's

23

[27] [SNOOPY]

sup - per - time. — Yeah, it's sup - per - time. — Oh, it's

[R.H. Piano play harmonic cue, through bar 32, for rehearsal only.]

sup - sup - sup - per - time, ver - y best time of day. It's

mp

31

+Bs., Drs.

[35]

sup - per - time. — Yeah, it's sup - per - time. — And when

Pno.

3

Bs., Drs. time

sup - per - time comes can sup - per be far a - way?

[Reh. pno. play cue if no drums are present.]

subf

39

(b)

S.D.

[43] Stop time

Bring on the soup dish, bring on the cup.

Bs., Drs., Pno.

Bring on the ba-con and fill me up. 'Cause it's sup-per-

sub.p

45

Sup-per, sup-per, sup-per - time. (Whistle)

Alto solo break

+Pno., Bs., Drs.

48

[51] Brighter

Pno.

Alto

Bs. (Pno., H-H)

[SNOOPY]

Da-doo-m-ba-dah, za-doo-buh ya-ba doo ba. Sup-per-time.

Alto, Pno.,
Bs., Drs.

p *f*

Drs.

55

[59] Vaudeville

Alto, Pno.,
Bs., Drs.

ff

Doo doo doo doo doot doot. Brr

sfz *mf*

[Reh. pno. play cue if
no drums are present.]

63

Drs.

Foot H-H

[67] Stop time

ing on the dog food, Bring on the bone.

67

Bring on the bar-rel and roll me home, — 'Cause it's sup - per, —

Pno. 3 3 3

Alto

(Crash Cym.)

S.D., Bs.

69

Sup - per, sup - per, sup - per. Sup - per, — su - per pep - per up - per.

(Crash Cym.)

72

Handwritten notes: c- A+ b- A+ b- c- A+

Sup - per, — Su - per du - per sup - per - time! —

[Reh. pno. play cue if no drums are present.]

+Bs., Pno.

75

Handwritten notes: A+ b- c- A+ D

Handwritten note: Drs. solo

[79]

Win - ter - time's nice with the ice and snow, — Sum - mer - time's nice with a place to go.

Pno. (+Vn. trem.)

Bells

mf

poco a poco cresc.

Bs. + Pno., Drs.

[SNOOPY]

Bed - time, o - ver - time, half - time too, But they just can't hold a can - dle to — My

poco rit. *p* *molto rit.*

83 Pno. Vn., Alto (Drs.) 3 3 3 Bs., Drs.

[87] "Jolson" ($\text{♩} = 76$)

Sup - per - time! — Oh, yeah!!

ff

Vn., Alto, Pno. Br., Drs. time

SNOOPY

Br

[Reh. pno. play cue if no drums are present.]

Alto, Pno. *mf*

91 Bs., Drs.

Foot H-H

A Tempo

[95] ($\text{♩} = 152$)

ing on the ham - burg, bring on the bun. Pap - py's lit - tle pup - py loves

(S.D.)

ev' - ry - one. 'Cause it's sup - per, — Sup - per, sup - per, sup - per,

Alto, Pno.

98

Bs., Drs.

Bs., Drs. time

(Crash Cym.)

3 3

Sup - per, — Su - per pep - per up - per. Sup - per, — su - per du - per sup - per -

(Crash Cym.)

101

Fast gospel two (♩=144)

[SNOOPY]

time! —

[107]

"Scat"

Who!

"Gospel chorus"

SCHROEDER & LINUS (offstage)

SALLY & LUCY (offstage)

Sup - per - time! —

[Reh. pno. play cue if no drums are present.]

D7

s: Testify—gospel organ, Alto (optional tacet thru bar 118.)

105

[Drums set tempo]

Bs. "Jam" ad lib.

S.D., C.B.

Drs.

Vn./Va. on Tambourine backbeat thru bar 128.

CBR - Piano Conductor

[SNOOPY]

[SA./LU./SC./LI.] Whoo! Yeah. _____ Bring on the meat!

Sup-per-time! _____ Sup-per-time! _____

G7 D7

109

It's time to eat. _____ Oh! _____

Sup-per-time! _____ Sup-per-time! _____

G7 D7

113

[119] Go to church! _____ Oh! Yeah! _____

Sup-per-time! _____ Sup-per-time! _____

G7 D7 G7

117

Alto

s: gospel org.

Bs., Drs., Tamb.

Bring on the food. ——— Bring on, bring — on the soup dish!

Sup - per - time! ——— Sup - per - time! ———

121

D7 G7 D7 G7

Bring on, bring — on the ham-burg! [wild riffing improvization]

Sup - per - time! ——— Sup - per - time! ———

125

D7 G7 D7 G7

vamp Cue to stop vamp: C. BROWN: Now cut that out!

Alto 2nd & 4th time, etc.

Alto 1st & 3rd time, etc.

C. BROWN: Why can't you eat your meal quietly and calmly like any other normal dog?

SNOOPY: (very softly) So what's wrong with making mealtime a joyous occasion?

Slow (♩=112)

SNOOPY

Sup - per, Sup - per, sup - per, sup - per

129

[dialogue]

ff (Crash Cym.)

Pno.

Alto

Bs., Drs.

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big ritard [SNOOPY] [cadenza] [Blackout]

time!

8va

Pno. *8va*

Pno. wild riffing improvisation, Tamb. sustain shake, Cym. roll, "go dog wild."

8va *loco* *sffz*

Alto cadenza 3 3 3

arco Bs.

Applause - segue

No. 20a

Night Scene - Underscore

(Orchestra)

Cue: (Applause - segue from No. 20 "Suppertime." Music in. Lights up on a drop of starlit night sky.)

(LUCY & LINUS enter—dialogue.) At cue: LUCY:
...blinking on and off. (SCHROEDER & SALLY enter.)
Cue to continue: LINUS: ...over here to get a closer look.

(SNOOPY climbs onto his doghouse—dialogue.)
Cue to continue: SNOOPY: ...exactly what it needed.

Segue

8va

Moderato
(♩=120)

p s: Celeste, Vibes

s: Pno/Str [Vn./Va., Bs. tacet.]

(*8va*) (C. BROWN enters—dialogue.)

+Picc.

Cue to segue: C. BROWN: It hasn't been such a bad day after all.

Segue

No. 21

"Happiness"

(Full Company)

Cue: (Segue from No. 20a Night Scene – Underscore. Lights come up to day.)

C. BROWN: It hasn't been such a bad day after all.

Moderato (♩=120)

C. BROWN

SNOOPY

LINUS

First system of the musical score. It features a vocal line for C. BROWN, SNOOPY, and LINUS, and a piano accompaniment. The vocal line is in 4/4 time, starting with a half note rest for C. BROWN, followed by eighth notes for SNOOPY and LINUS. The piano accompaniment consists of a single melodic line in the right hand, starting with a half note rest, followed by eighth notes. The lyrics are: "Hap-pi-ness is find-ing a pen-cil, Piz-za with sau-sage, Tell-ing the time." The piano part is marked *mp* and includes a *Va.* (Violoncello) part.

SCHROEDER

LINUS

Second system of the musical score. It features a vocal line for SCHROEDER and LINUS, and a piano accompaniment. The vocal line is in 4/4 time, starting with a half note rest for SCHROEDER, followed by eighth notes for LINUS. The piano accompaniment consists of a single melodic line in the right hand, starting with a half note rest, followed by eighth notes. The lyrics are: "Hap-pi-ness is learn-ing to whis-tle, Ty-ing your shoe for the". The piano part includes a *Cl.* (Clarinet) part and a *8va Va.* (Violoncello) part.

[11]

SALLY

Third system of the musical score. It features a vocal line for SALLY, and a piano accompaniment. The vocal line is in 4/4 time, starting with a half note rest, followed by eighth notes. The piano accompaniment consists of a single melodic line in the right hand, starting with a half note rest, followed by eighth notes. The lyrics are: "ver-y first time. Hap-pi-ness is". The piano part includes a *+8va Vibes* (Vibraphone) part, a *Fl., Va.* (Flute/Violoncello) part, a *Vibes* (Vibraphone) part, a *loco* (Locomotor) part, and a *Pno.* (Piano) part. The piano part is marked *+acoustic Bs. arco* and includes a *+Pno.* (Piano) part.

[SALLY]

- 2 - "Happiness"

C. BROWN

play - in' the drum in your own Cl., Va., school band. And

12

Pno.

Cl., Va., Vibes

hap - pi - ness is walk - ing hand in hand.

15

Pno. Vibes +Vibes

Va. +Cl.

[19]

LUCY

Hap - pi - ness is two kinds of ice cream, Know - ing a sec - ret,

Bells, Pno.

Pno. Vibes 8va Cl.

Va.

(Bs. pizz.)

Bs.

mp

SCHROEDER

C. BROWN

Climb - ing a tree. Hap - pi - ness is

Vibes 8va

Vibes loco

Pno. +Bells

p

Cl.

Va. (Bs.)

22

SCHROEDER

five dif'-rent cray - ons, Catch-ing a fire-fly. Set-ting him free.

Pno. Vibes Pno. Vibes, Cl.

8^{va} Va. Cl. +Vibes 8^{va} Cl. Va. *pp* *mf*

25 Bs.

This musical score for Schroeder's 'Happiness' features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The score includes various instruments: Piano (Pno.), Vibraphone (Vibes), Clarinet (Cl.), and Violoncello/Viola (Va.). Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The piece is marked with a 25 measure rest for the bass line.

[29] C. BROWN

Hap-pi-ness is be-ing a-lone ev'-ry now and then. And

Cl. +Vibes

8^{va} + 15^{va} Vibes Pno.

Bs. (Va. arpeg. "lightly")

This musical score for C. Brown's 'Happiness' features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The score includes various instruments: Clarinet (Cl.), Vibraphone (Vibes), Piano (Pno.), and Bass (Bs.). The piece is marked with a 29 measure rest for the bass line.

hap - pi - ness is com - ing home a - gain.

Bells Vibes

Pno. Cl., Va.

33

This musical score for C. Brown's 'Happiness' features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The score includes various instruments: Piano (Pno.), Clarinet (Cl.), Violoncello/Viola (Va.), Bells, and Vibraphone (Vibes). The piece is marked with a 33 measure rest for the bass line.

[37] C. BROWN

Hap - pi - ness is morn - ing and eve - ning,

Pno., Vibes

f *p* Cl.

Va. (Bs. *delicato*)

36

This musical score for C. Brown's 'Happiness' features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The score includes various instruments: Piano (Pno.), Vibraphone (Vibes), Clarinet (Cl.), and Violoncello/Viola (Va.). The piece is marked with a 36 measure rest for the bass line.

Vibes [C. BROWN]

Day-time and night-time too. For hap-pi-ness is an-y-one and

+Va. Pno. Vibes, Cl., Va.

mp

39

an-y-thing at all, That's loved by

Vibes Va. *espressivo*

Pno.

43

[49] LINUS

you. Hap-pi-ness is hav-ing a sis-ter,

+Cl. Pno. Vibes, Pno.

Bs. *pizz.* Bells

47 Bs. *arco* *pizz.* Bs.

LUCY

LINUS
LUCY

Shar-ing a sand-wich, Get-ting a-long.

Cl. Va., Vibes

51

[54]

SALLY & LUCY

- 5 - "Happiness"

161

Hap - pi - ness is sing - - ing, sing - ing to - geth - er when

SNOOPY, SCHROEDER, C. BROWN & LINUS

Hap - pi - ness is sing - ing to - 'geth - er when day is

[Orch. tacet, Va. to Vn.]

Voice cue

Voice cue

day is through. And hap - pi - ness is those who sing, Hap - pi - ness is

through. And hap - pi - ness is those who sing with you.

Pno., Cl., Vn.

pp

57

arco Bs. sust. + Cym. roll

[62]

those who sing with you. Morn - ing and eve - ning,

Hap - pi - ness is morn - ing and eve - ning,

Vn.

Cl.

f

Chimes, Pno.

Bs., Pno.

(Cym.)

61

CBR - Piano Conductor

Slower tempo

[WOMEN] Day - time and night - time

[MEN] Day - time and night - time

SALLY LUCY too.

SNOOPY & C. BROWN SCHROEDER & LINUS too.

C. BROWN For hap - pi - ness is

Vn. *molto rit.* Cl. *p* Pno. *pizz. Bs.*

64 (+Cym roll)

[C. BROWN] an - y - one and an - y - thing at all, That's loved

Bells Pno., Vn.

68

(General exit.)

by you.

Vn., Cl., Vibes Pno. (Vn., Cl. opt. tacet thru bar 79.)

72 (Bs. opt. tacet thru bar 79.)

LUCY: (in fermata, as she crosses to shake his hand)
You're a good man, Charlie Brown!

Bells Vn., Cl., Pno. Pno. Bs.

77

Handshake

No. 22

Bows

(Full Company)

Cue: (Segue from No. 21 "Happiness.")

(COMPANY enters and bows to applause.)

Solid four (♩=120)

The musical score is written for a full company and piano accompaniment. It begins with a piano introduction in 4/4 time, marked with a forte (f) dynamic and a solid four rhythm (♩=120). The piano part features a continuous eighth-note pattern in the right hand and a bass line in the left hand. The full company enters and bows to applause. The score includes staves for Piano (Pno.), Bassoon (B.D.), Violin (Vn.), Electric Bass (E.Bs.), Piano 808 (Pno. 808), Drums (Drs.), Alto, and 8th Violin (8th Vn.). The score is divided into measures 1 through 10.

[three times]

Pno. solo

Alto
s: Gospel org., Vn. sust.
mf

13 Bs., Pno.

Drs.

fill

[17]

ALL

Hap - pi - ness is morn - ing and eve - ning, Day - time and night - time

Pno., Vn. sust.

+Alto

Pno., Bs., Drs.

SNOOPY

too.

SALLY

LUCY

too.

SCHROEDER

C. BROWN & LINUS

too.

For hap - pi - ness is an - y - one and

For hap - pi - ness is an - y - one and

Hap - pi - ness, an - y - one,

Pno.

Vn.

8^{va} Vn.

Alto

Pno.

8^{va} Alto

20 Pno., B.D.

Drs.

Bs., Pno., Drs.

an - y - thing at all, that's loved by

SALLY

LUCY

an - y - thing at all, — that's loved by

24

Pno., Cym.

15th Vn., Alto

(S.D.)

Bs., B.D.

[28] Charlie Brown groovefest

SNOOPY

you. Oh, — you're a good —

C. BROWN

Hap - pi - ness — is an - y - one. Hap - pi - ness — is an -

SALLY & LINUS

you. Hap - pi - ness is an ice — cream cone. —

SCHROEDER

LUCY

you. You're a good — man, Char - lie Brown! You're a good —

[28] Charlie Brown groovefest

Vn.

Alto, Pno.

Bs., Pno., Drs.

[SN.]
man. — Oh, — you're a good — man. —

[C.B.]
y - thing. Hap - pi - ness — is an - y - one.

[SA./LI.]
Hap - pi - ness is a fi - re - fly — Hap - pi - ness is a sec -

[LU./SC.]
— man, Char - lie Brown! You're a good — man, Char - lie Brown!

31

Oh, — you're a good — man, Char - lie Brown!

Hap - pi - ness — is an - y - thing.

ret shared. — Char - lie Brown!

You're a good — man, Char - lie Brown!

Tutti

34

ffz

Segue

CBR - Piano Conductor

No. 22a

Exit Music
(Orchestra)*Cue: (Segue from No. 21 Bows.)*

Groovefest

Vn.
 Alto, Pno.
 Bs., Pno., Drs.
 f
 S.D. solo
 3 3

This section of the score is titled "Groovefest". It features a complex arrangement of instruments. The Violin (Vn.) part is written in a high register with many slurs and ties. The Alto and Piano (Pno.) parts are in the middle register, with the Piano part featuring a forte (f) dynamic. The Bass (Bs.), Piano (Pno.), and Drums (Drs.) parts are in the lower register, with the Bass part featuring a forte (f) dynamic. The section ends with a "S.D. solo" (Solo Drums) marked with a 3-measure rest.

[7] Swing four

[10]

Vn.
 R.H. Pno, 8va
 Alto
 Pno.
 Bs., Drs. time
 ff
 Tutti
 11

This section of the score is titled "Swing four". It features a complex arrangement of instruments. The Violin (Vn.) part is written in a high register. The Right Hand Piano (R.H. Pno, 8va) part is written in a high register. The Alto and Piano (Pno.) parts are in the middle register, with the Piano part featuring a forte (ff) dynamic. The Bass (Bs.) and Drums (Drs.) parts are in the lower register, with the Drums part featuring a "time" marking. The section ends with a "Tutti" marking and a 3-measure rest.

Alto

Alto

p 8th Vn.

15

Drs.

[18] Vaudeville

Tutti

8th Vn.

ff

22

Drs.

Alto

Tutti

[Reh. pno. play cue if no drums are present.]

mf

Drs.

Drs. solo break ad lib.

[26]

Bs. solo ad lib.

Bm

Bb+7

Alto solo ad lib.

(+HH backbeat through bar 33.)

Vn. solo

29

Vn.

Pno. solo

+Alto,
Bs., Drs.

Alto

Pno.

32

Bs., Pno., Drs. time

35

Fast gospel two
(♩=144)

[Rhy. pno. play cue if
no drums are present.]

38

Drs.

[Drums sei tempo]

S.D., C.B.

[42] Freely

Alto

s: Gospel org.

Bs., Drs. time
(+Vn./Va. on Tamb. al fine.)

46

50

(+Dr. fill)

[54]

Alto, Gospel org.

55

57

[58]

s;Org.

58

61

vamp [four times]

Alto 2nd & 4th time

62

Alto 1st & 3rd time

Drs. 4th time only

Pno. 8va

big ritard

[cadenza]

66

Alto cadenza

Pno. wild rifting improvisation, Tamb. sustain shake, Cym. roll.

sfz

arco Bs., H-H, Tamb. sust.